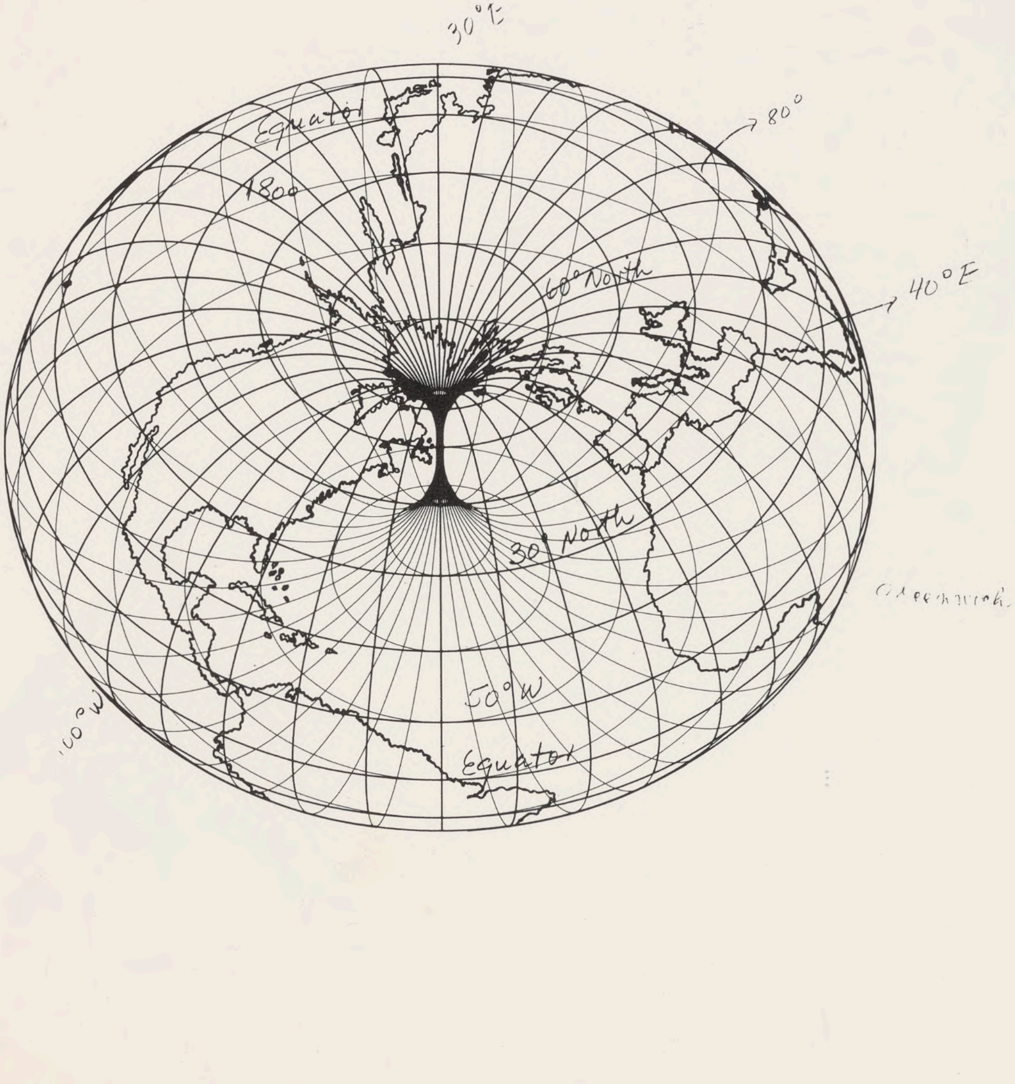
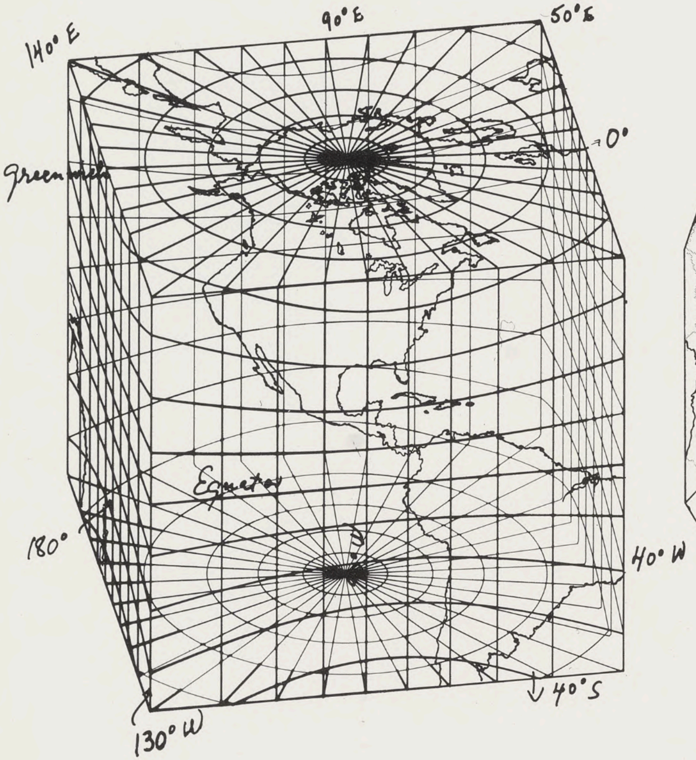
CORCORAN GALLERY OF ART

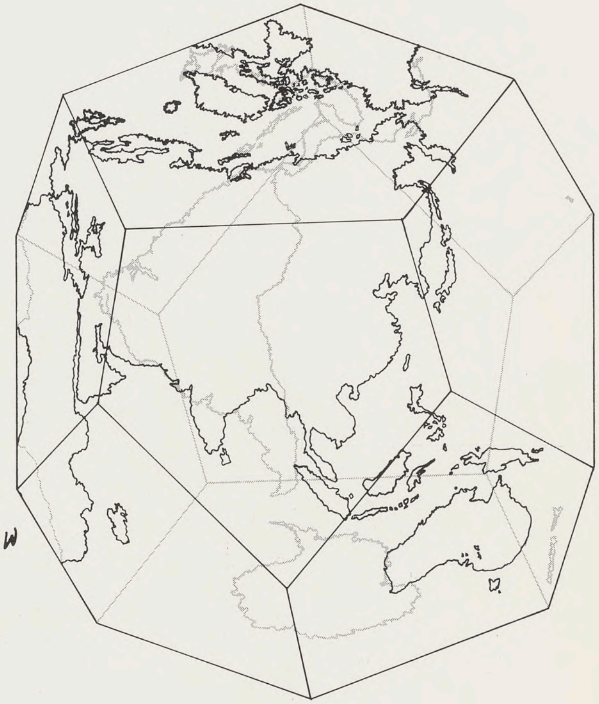
AGNES DENES

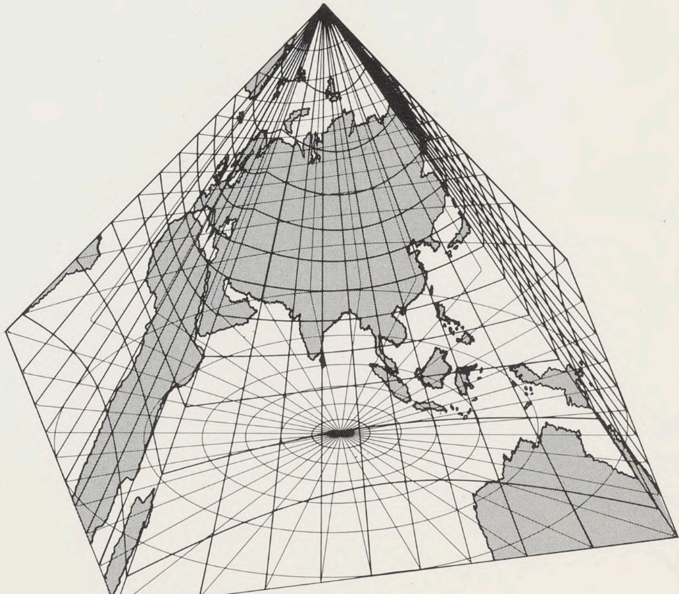


PERSPECTIVES

DECEMBER 6 - JANUARY 7, 1974-75







Isometric Systems in Isotropic Space

Agnes Denes: Perspectives

Corcoran Gallery of Art
Washington, D.C.

The Corcoran Gallery of Art has a tradition, as an independent gallery, of presenting innovative exhibitions and events. For over one hundred years the Gallery has presented the best in contemporary American art. In this tradition the Corcoran is delighted to present the first comprehensive museum exhibition of the work of Agnes Denes.

Agnes Denes is an artist who is rapidly gaining an international reputation. Exhibitions of her work have occurred recently from Cologne to New York. The Corcoran exhibition consists of work executed over the past six years seen together for the first time. The artist is involved in many novel aspects of investigation and research. The work reflects her wide concerns and human involvement. At all times Agnes Denes is searching for an inner truth.

The work of Agnes Denes is complex and compelling. Not only is she concerned with the search for inner truth, but also with the very structure of being. Her work seems timeless, reflecting concern for mark and myth with imagery that is ageless, relating to earlier civilizations and culture. In looking at her work, art is without epoch. At the same time, her art is very much of the moment, exploiting science and technology, using the computer for creativity, yet always asserting her vision as an artist.

Agnes Denes explores beneath the surface into the very structure of life. Her inquiries manifest themselves in many ways: by X-ray which reaches the inner core of an art work by penetrating layer after layer of paint, by magnification of objects, similarly reaching ever further into true reality, by the analyses of logical progressions and the interpretation of distortions. The artist uses facts and figures, knowledge and technology, as a means to an end and in service of her own inquiry and imagination. Art challenges and certainly the work of Agnes Denes confronts and challenges. The work makes us look again, to become more curious and aware. At the same time, we join with the artist in the complexity and celebration of the mystery of life. Such reaction to her work may seem poetic, but Agnes Denes is a visionary.

The work of Agnes Denes defies categorization because it is unique. Increasingly her work is gaining international recognition. In forthcoming issues of various publications including **Studio International** and **Art in America** her work will be reviewed and revealed to a wider public.

In an article to be published in **Art in America** Peter Selz writes that:

"...Denes does not fit into an art movement, school or ism. Although she has been described as a 'conceptual artist' by some critics, she deals with rigorous intellectual problems and gives palpable form and, indeed, visual beauty to her philosophical probes. She brings new thoughts or insights into the art arena, stretching its boundaries toward a new totality of vision."

The writer goes on to discuss various aspects of Agnes Denes' work with great insight and the article will contribute greatly to the understanding of her work. Peter Selz concludes the article by discussing her use of the results of scientific investigation for the enrichment of artistic possibilities. He also concludes that "her symbols remain visual, her attitude romantic, her approach intuitive."

Agnes Denes is certainly an intuitive artist if intuition is to be defined as awareness based upon experience. Constantly the artist probes deeper into the resources of knowledge and information to expand her own experience and understanding. In her work and vision she shares with us that experience which furthers our awareness and enrichment. Through inquiry and insights Agnes Denes creates her art. Through explorations into the unknown the artist through discipline and discovery gives us innovative and initial insights.

As Director of the Gallery, I am most appreciative for the participation of all those involved with the exhibition. The artist has given of her utmost and been most unsparing in her efforts. The work demands much in its creation, presentation and viewing. The staff has ably supported me in organizing the exhibition. To give insights into the work of the artist the catalogue includes writing by Lawrence Alloway and Susan Sollins with excerpts from the writings of Peter Selz and the artist. Thanks are due to the writers for their help. In all this effort the work of the artist has been an inspiration, for she brings insights into the human condition which both confront and challenge. Agnes

Denes is an extraordinary artist, independent and innovative, yet always sensitive and sincere. The Corcoran Gallery of Art is indeed grateful for the opportunity of presenting her work for the first time in a comprehensive museum exhibition.

Roy Slade, Director, Corcoran Gallery of Art

A Note On Macro-Esthetics

Agnes Denes' work is sometimes compared with Conceptual art but this link in fact is less convincing than it might appear. For one thing, she protects the concept of creativity as necessary to artists, as indeed constituting a special source of insight. In lectures, she has defined creativity as the opposite of entropy; thus she reserves for art the traditional functions of time-binding and life-enhancement, two qualities that are not constituitive of Conceptual art. On the contrary, her lists and progressions, though often daunting in their spatial scale or temporal duration, sustain a tradition esthetic purpose as well as evoking the infinity of world processes.

Denes' art is like a textual criticism of the universe. Her visual sources include X-ray and documentary photographs, photo enlargements and graphic condensations, maps in a multitude of projections and flowing numerical sequences. She charts, she lists, she classifies, arranging phenomena, and the signs for them, according to their origin, structure, and function. These ideas of order result in an inventory of grids and paths, of simultaneous arrays and successive sequences of information.

Denes is driven by the desire to show large entities as compact signs, rather in the way that an anthropologist can suddenly characterize something as diverse and diffuse as a culture by means of a summarizing concept. Similarly Denes has a knack for presenting wide-ranging data in pictorial emblems. Her diagrams are a celebration of underlying laws, not as a guide to getting things done in the world but as organic demonstration of the unity of processes. Her compact world pictures no more constitute a quantifiable set of rules than a mandala, but like mandalas they are intricate, legible, and vivid.

Lawrence Alloway

"Art proceeds from a set [object + event] to the discovery of its structure."
Claude Lēvi-Strauss, The Savage Mind

Agnes Denes' work is intensely private despite the fact that it deals ostensibly with the principles (rather than the phenomena) of nature and of science and philosophy which are readily accessible to all of us. Her work is elusive, perhaps because the product (what we see) is only a by-product, one part of a continuing process of investigation, a metaphysical questioning of the nature of reality and time and change.

In the humanities and sciences today there is a shift of emphasis from the object to the system: it is structuralism, the over-riding philosophy behind that shift, that provides a key to Denes' work. (The system is closed; the process is open). Structuralism emphasizes form, affinity over entity, and a search for constant relationships at the most abstract level; it is this investigative trinity (form, affinity, relationship) which appears over and over again throughout different pieces from the early "First Transitional (activated) Triangulation" performed during the summer of 1968 to "Study of Dust" which will have its first manifestation here at the Corcoran.

The actions taken by the artist, the planting of rice, the chaining of trees, and the burying of Haiku in "First Transitional Triangulation" are part of a preliminary investigation of meaning through the medium of those actions. In this sense, the object(s) (seeds; trees; chains; written Haiku) and the event(s) (the artist's action; the multi-layered meanings inherent to the chosen objects) are put through a rigorous analysis: Denes proceeds through that analysis from the set to a discovery of structure. The planting of rice can represent or symbolize life and growth; the chaining of trees is an interference with life processes ultimately leading to death; the Haiku can represent abstract thought and/or poetry-art. The burial of the Haiku is symbolic of both life and death simultaneously since burial implies death at the same time that putting something in the earth implies planting, growth, conception. Through the action and its later abstraction a triangulated form, philosophically, schematically, and cyclicly real, is made apparent. In this particular probe, the artist's actions were photographed providing a visual record that has its own poetic reality however unrelated that visual poetry is to the final meaning of the piece.

Denes' conceptualization and realized action are only the first steps in her complex analysis. She is searching for meaning, for underlying structure, for a truth, using scientific, mathematical, philosophical, and technological tools to facilitate that search. She presents us with its debris: the method; the means; the resultant system. There is an obsessive inundation of information given to us in graphs, charts, lists, photographs, drawings, examples, written explanations, diagrams, and, in ''Dust,'' actual objects. The very abundance of information becomes a poignant poetry through its attempt to capture reality, the essence, the structure.

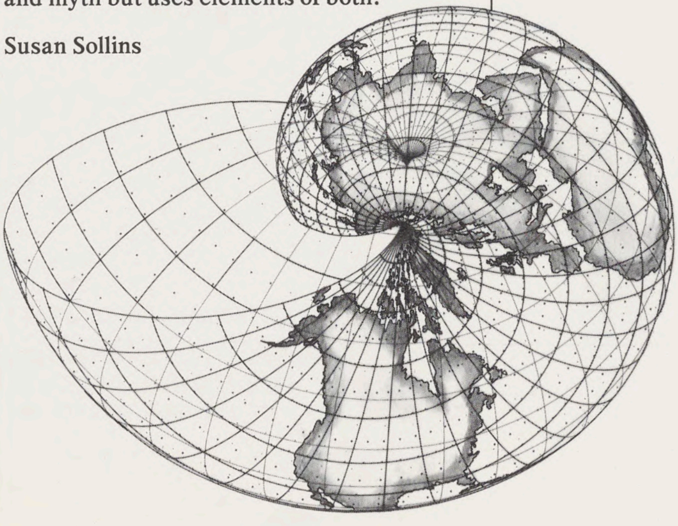
This debris (means: method: system: visual manifestation) and its usage by Denes would seem analogous to the assorted collection of the bricoleur, a French Jack-of-all-trades, as he is defined by Claude Levi-Strauss. According to this definition, the bricoleur has a kind of Yankee ingenuity pitted against the constant necessity of having to make do with a finite set of tools and/or leftover bits and pieces from previously solved problems. The set of tools is defined by the bricoleur only in terms of its potential use, but the first step in confronting a problem to be solved is always a retrospective one, a review of previous usage. The next step is a questioning of all heterogeneous objects in order to find recombinations and new possibilities for their use. This re-ordering produces sudden and momentary homogeneities.

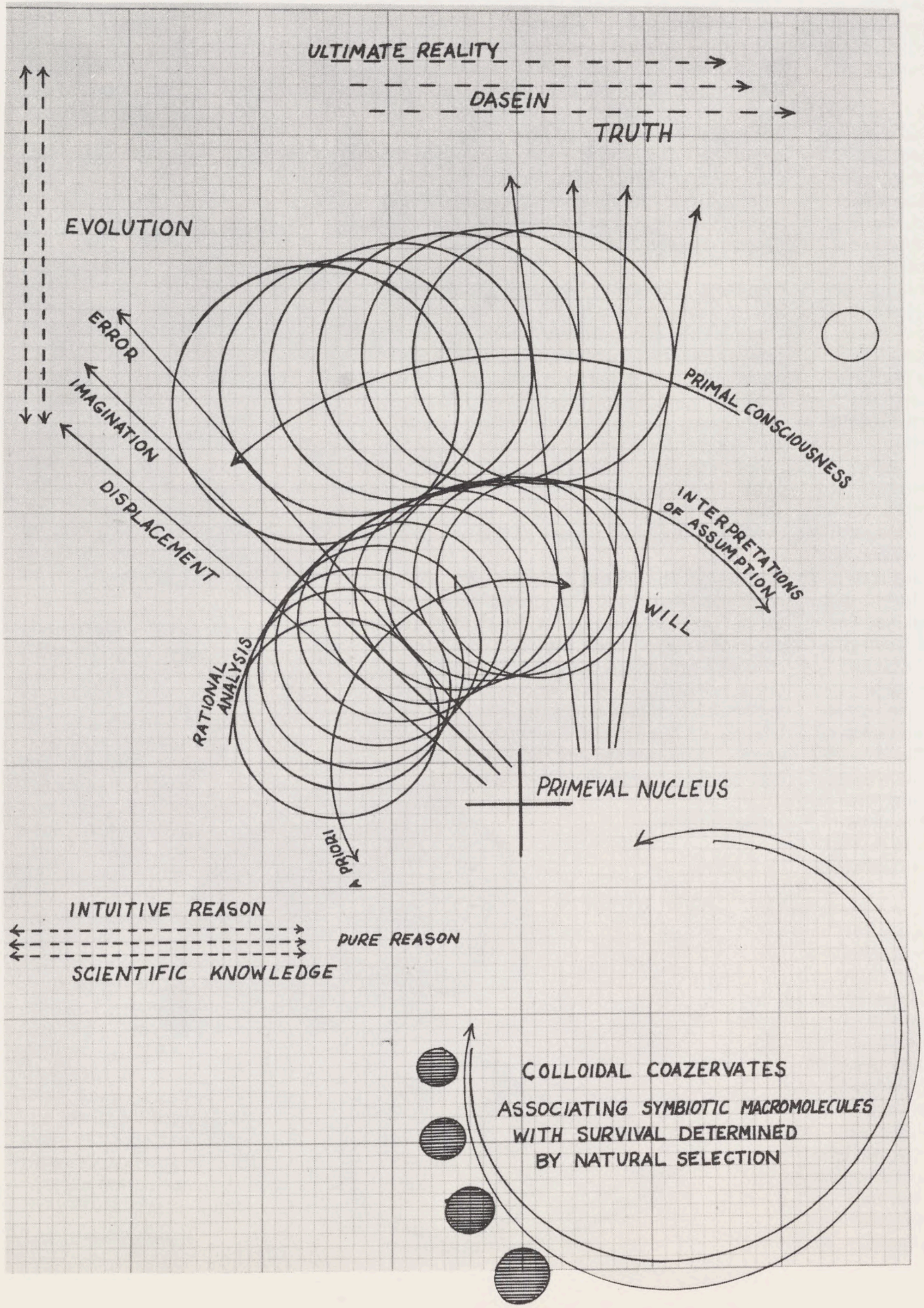
Agnes Denes is, in a sense, an intellectual bricoleur. She begins with an analytical review and with retrospective research, then turns to an existent pool of materials and tools (science, mathematics, philosophy, technological methods), engaging in a private dialogue with the tools as well as the problem. The bricoleur's objects have had a use and can be used again. Just so, each of Denes' probes or studies uses and re-uses objects-words-forms; to return to a probe is to find a new one. True recurrence within her system would be an impossibility, but new contexts and new contents constantly are being found through repetitious process. There is no systematic progression toward a solution nor is there a desire for solutions although equation is part of the set of tools Denes uses. Her dialogue is with the materials and the means of execution: although there are summations of information, that information provides no final answer; instead the emphasis is upon process itself. Like other structuralists and like the bricoleur, Denes tends to treat synchronically events or things that were made or developed diachronically.

The work is complex. Because its viewpoint is synchronic, it can be broadly-based on some levels, but contradictorily, it is also self-referential. Its closed-system, self-referential aspect is constantly contradicted by its multi-referenced base as Denes philosophically questions the nature of time, truth, and communication. At no point is any one piece or probe considered as a finished work of art. What we see is only a step in process although that premise is also contradicted by the highly finished nature of the object itself.

In terms of the recent history of art, Denes' work has its roots in a post-minimalist attitude. However, except for the shared interest in the use of some aspects of linguistical research and a basic concern for structure, there is little to connect her work to those artists labeled as Conceptualists. For Agnes Denes, art is a system for exploring the universe; it lies somewhere between science and myth but uses elements of both.

Susan Sollins



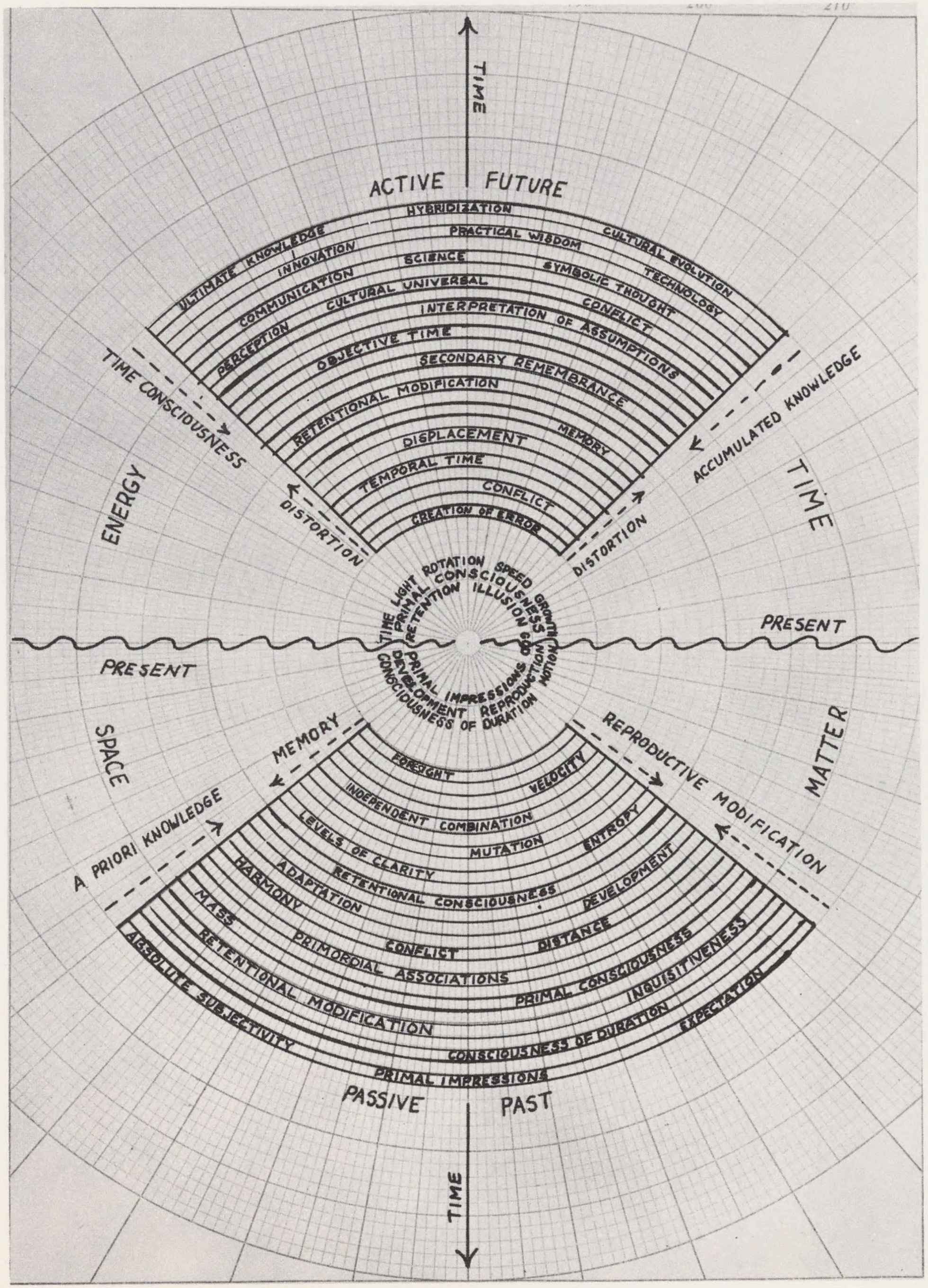


Studies of Truth [abstract reasoning & positioning of truth: 1969 -]

''Anything which adheres to a truth but within its true function is capable of going beyond established tradition, adopting new theories, discovering new meanings and purposes without having to disprove the old, while remaining true to that function, is truly a thing which has transcended itself. Art is such a thing, truth is not.''

''If the mind possesses universal validity, art reveals a universal truth. I want that truth.''

texts by Agnes Denes



Studies of Time: Exploration of Time Aspects 1970 –

"We live in a constant time flux with our consciousness sharp in the present but beginning to blur moving backward or forward in time; the greater the distance in either direction, the greater the distortion."

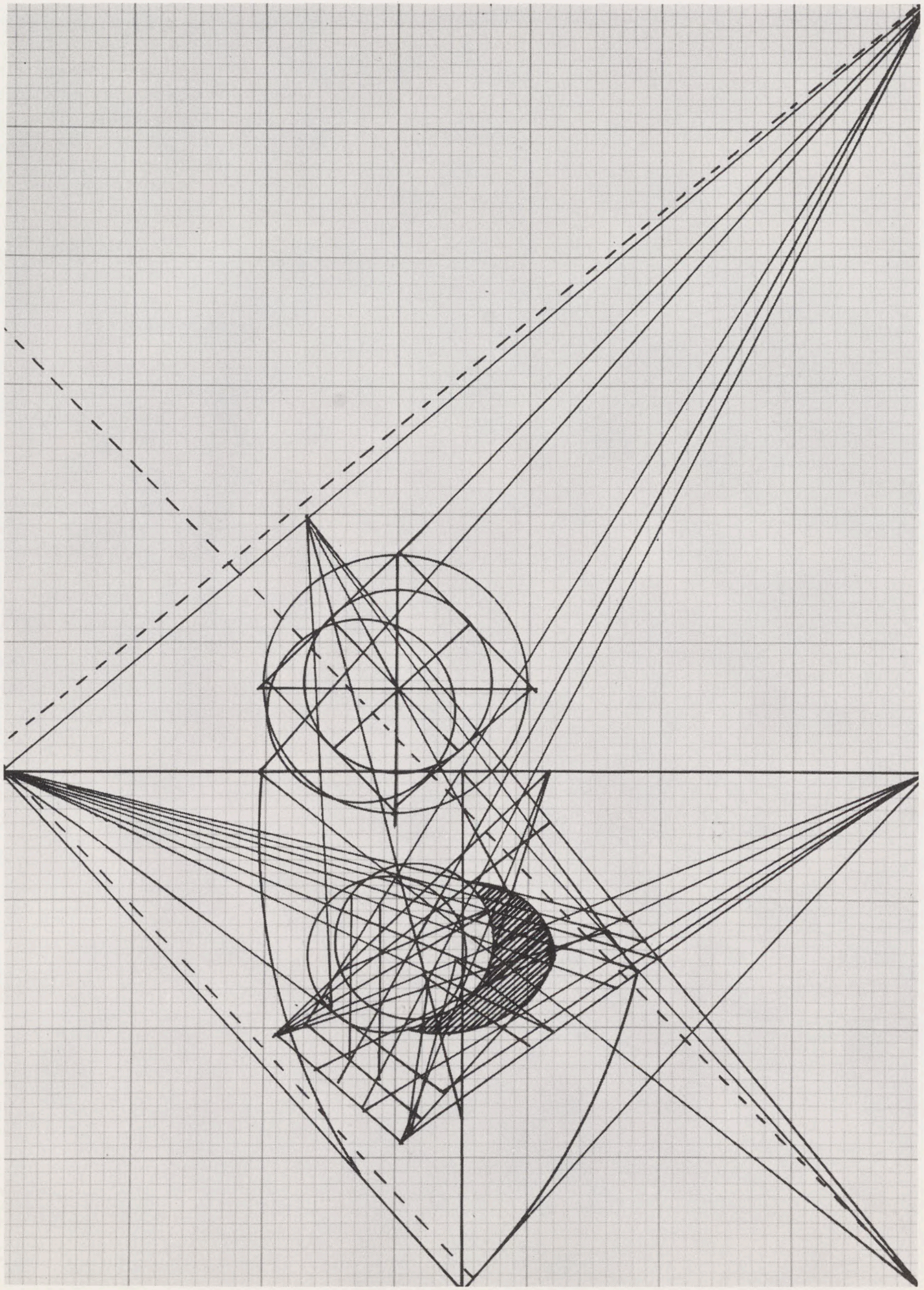
"The fundamental unit of time is 1/31,556,925.9747 of the tropical year in progress at noon on December 31, 1899--the ephemeris second.

"Each person who reads this paragraph is confined by these units, 14 of which have passed at the end of this sentence."

"Assume that time as we now know it does not exist, that instead there is a continuous, eternal change, an indivisible entity underlying all existence.

"Assume further that change, this constant growing, not time, is irreversible and the ultimate reality.

"Change is the fourth dimension, time is but a measuring device."

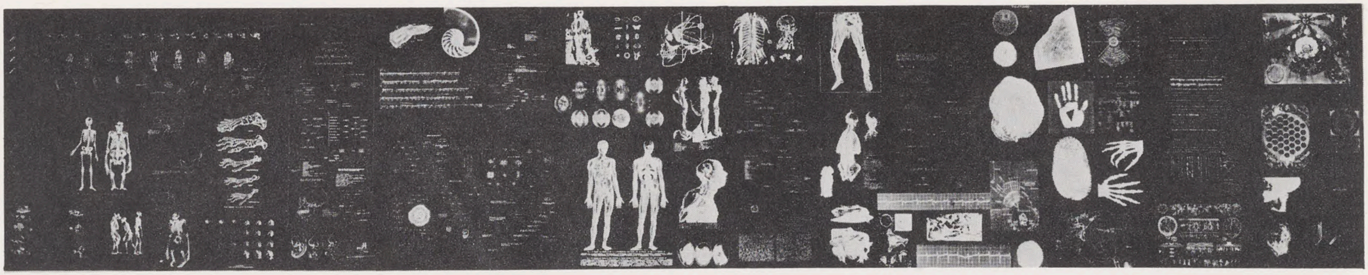


Study of Distortions: Global Perspective 1970

Study of Distortions encompasses all aspects of distortion such as lack of objectivity due to inadequate knowledge, emotions and errors. This includes erroneous information given and accepted , error as the distortion that results from a partial view (understanding) of things, and loss of communication, e.g. between viewer and artist, between specific meaning and symbol.

Study of Distortions involves geometrical, logical and perspectival distortions, touching on circular thinking. It includes the following probes:

Studies of time
Studies of truth
Thought complex
Study of Unpredictability
Isometric systems in Isotropic Space
Cubing Space
Pyramidal Projection
The Human Argument
Pascal's Triangle

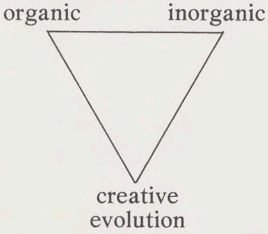


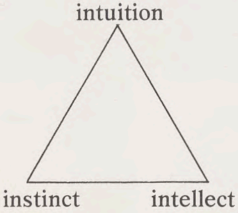
Introspection I. "Evolution", 1968-71

Introspection I. deals with aspects of evolution extending from the psychozoic era and the separation of man and ape, through the gropings of humanity to the beginnings of knowledge and art.

It delineates the constant, underlying change inherent in all things, a growth as irreversible as time. (The Life Principle).

Investigations include: comparative anatomy, genetics, physics, biology, cytology, anatomy, heredity, mutation, environmental awareness, relations: logical and social, homogenous surfaces, communication, genealogy, cartography, astronomy, time and art.





Instinct
↓
action
↓
reaction (reflex)
↓
innate
↓
consciousness unattained
↓
reason not involved
↓
hereditary (unalterable) response to environmental stimuli

Intellect
↓
thought
↓
understanding
↓
apprehension and solution of problems
↓
discovery of general truths
↓
development of:
language
self-consciousness
generalizations
curiosity
practical and theoretical matters
↓
symbolic thought
↓
working toward a goal
↓
reason

Intuition
↓
disinterested thought
↓
insight
↓
direct knowledge without reasoning
↓
complete self-consciousness
↓
dominance over matter

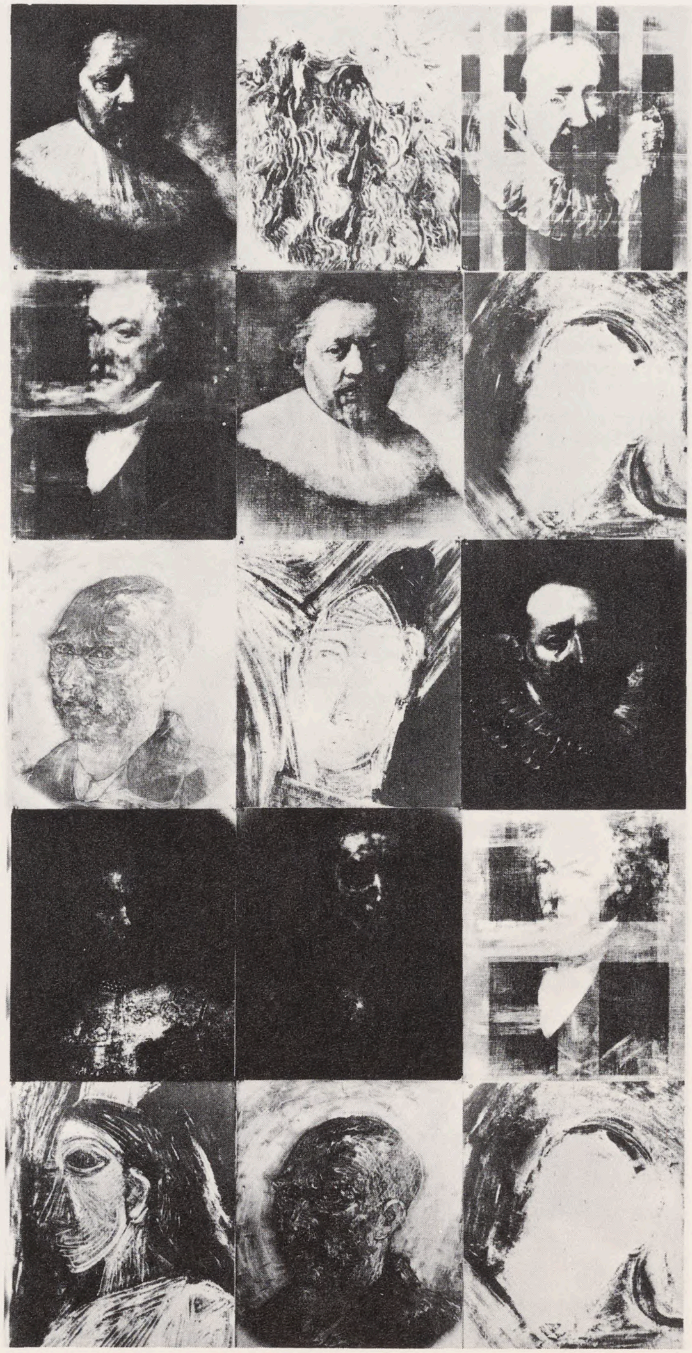
Introspection III.
“Aesthetics”

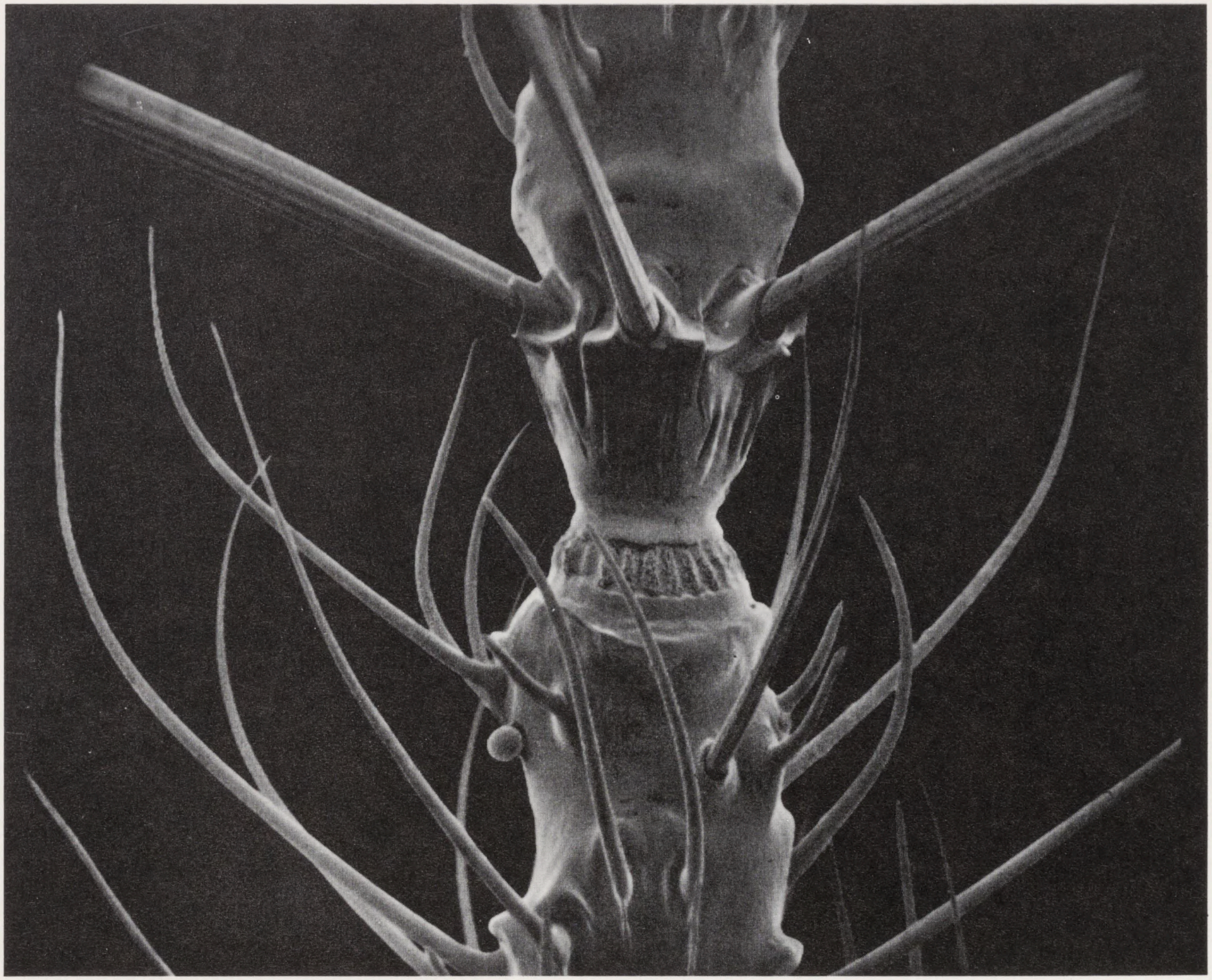
There are endless ways of deductive reasoning, analyses and revaluation. X-raying is but one obvious method of “looking into things.” Up to now, in the field of art, this method has only been applied by restaurators for the purpose of authentication and repair. In “Aesthetics,” X-ray technology was applied to works of the masters to reveal the inner life of paintings.

By controlling the light passing through X-rays, experimenting with their positive and negative aspects, and using various printing methods to translate the sequential layers of the piece to another medium, it was possible to uncover the first layer, or “initial shock” of paint applied to canvas. The paintings are thus stripped down to their very core to become hazy drawings--at times exposing the back supports. In the life of a painting this “initial shock” may be considered step number one. In the second phase the painting is structured and filled in, and the third consists of the final touches and the glaze.

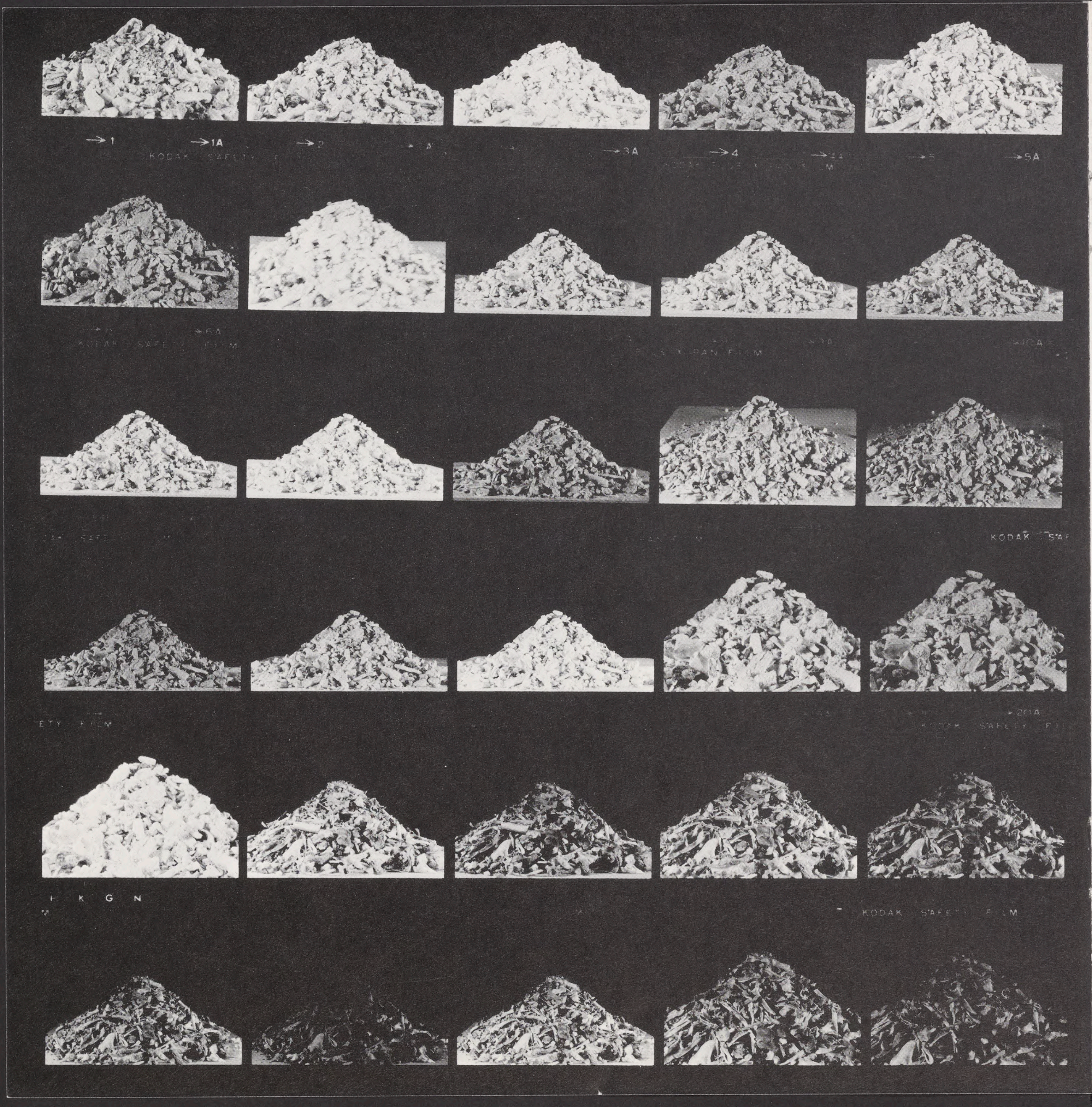
Thus the artist’s working habits and painting techniques are disclosed, not by way of traditional methods such as art history and art criticism, but by penetration of the art itself.

1972





from **The Kingdom Series**


→1
→1A
KODAK SAFETY
→2
→3A
→4
→5
→5A
→6A
KODAK SAFETY FILM
PAN FILM
KODAK SAF
→20A
KODAK SAFETY FILM

Human Dust:
2nd Perspective:
Man As Statistics

He was an artist. He died of a heart attack. He was born fifty years ago, which means he lived half a century, or approximately two-thirds of his expected lifespan. His father was a tailor and his mother a housewife. He had four brothers and one sister. He was in love three times, married once, fathered two human beings, thus beginning a chain of 60 or more human beings added to the world population within four generations (counting up to 2000 A.D.). Taking genetic and environmental factors into consideration, four of these will be doctors, two will write, 34 will bear children, six will be engineers or teachers, one will have an unusual talent, one will be a politician, one will collect garbage, eight will be unskilled laborers, one will go to jail and two are uncertain.

During his lifetime he visited 18 countries and spoke two languages. He traveled 55,000 miles not including commuting and read 4,100 books. He attended college for one year. His aspirations were to be a great writer or a great artist. He wrote about one-half million words and painted 48 paintings, all told. In his lifetime he earned $160,000, was fired three times and held 17 positions after maturity. He was unhappy and lonely more often than not , achieved 1/100,000 of his dreams, managed to get his opinions across 184 times and was misunderstood 3,800 times when it mattered. He believed in a god, was fairly religious at the beginning and toward the end of his life and could be considered superstitious. During his lifetime he consumed 4,800 pounds of bread, 3,000 gallons of water, 140 gallons of wine and 360 quarts of whiskey. He ate 56,000 meals, slept 146,850 hours and moved his bowels 18,548 times. He was sick 23 times, caught 31 colds, pneumonia once, seven virus infections and broke his leg falling off a chair while hanging one of his paintings. He served in the marines, was shot at several times but never wounded. He had relations with 27 women in his lifetime and ejaculated 3,858 times. He voted in 24 elections and knew his opinions changed nothing. He was not a popular man--he had honest but uneven beliefs. His work was good but not great, and the last 10 years of his life he resigned himself to this fact. He had four friends at various times in his life and was loved by 17 people, including his parents. He was liked by 312. His brain contained 10^{10} neurons and it received 10^{9} electrical impulses from his own sense organs, to each of which he responded. He smoked 210,000 cigarettes and tried drugs twice. Thirty-four people remembered him or spoke of him after his death and his remains shown here represent 1/185 of his entire body.

Study of Dust

Investigation of an inevitable state involving the philosophy of change; mental and physical; to pass from one form to another as from something live to something dead; sudden change or slow evolutionary modification; the various aspects of transitivity; changing direction or course; innovation.

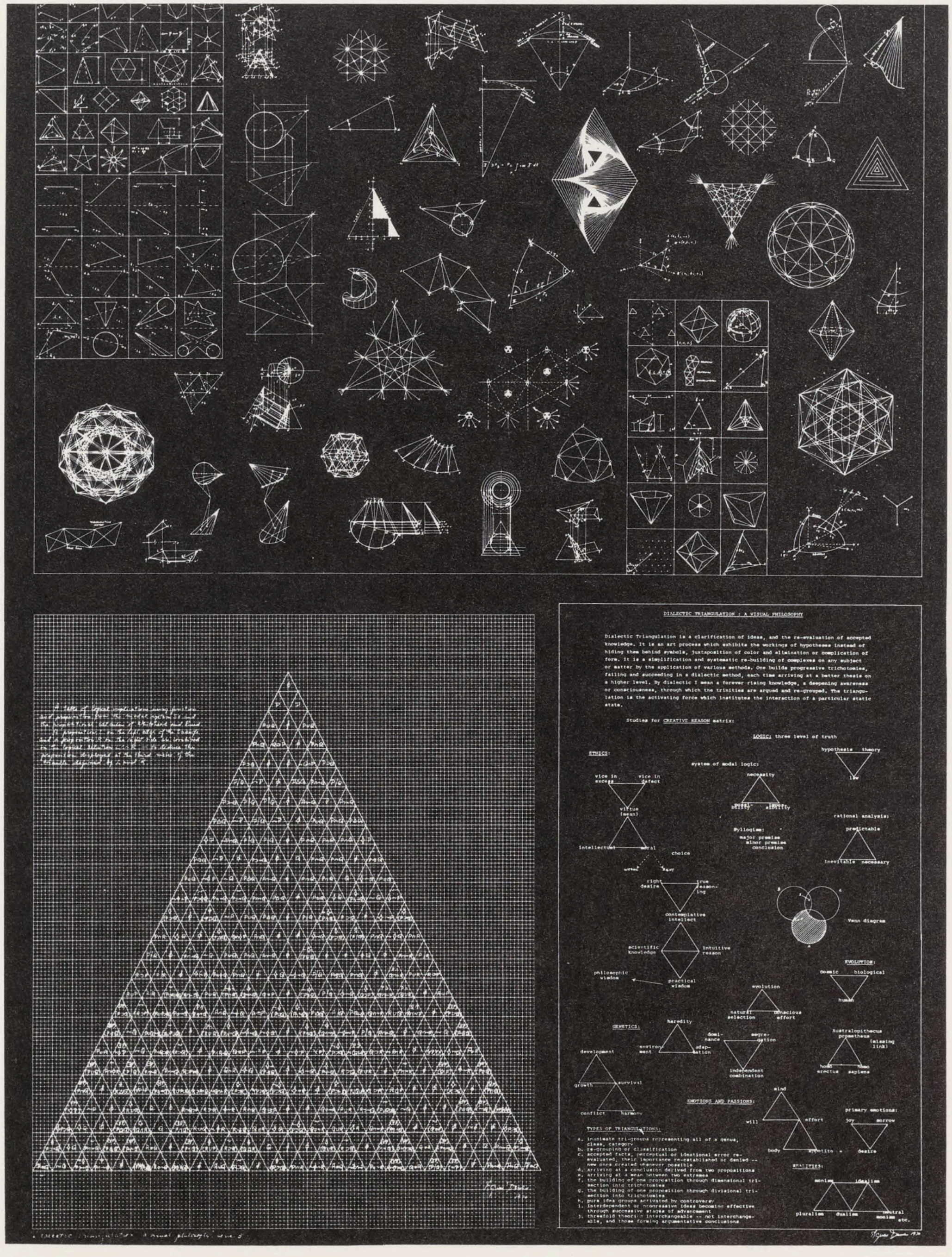
Dust has various connotations, including something that beclouds or dulls, something that is left after the substance is gone, a state of disintegration, reductions, transformation, modification, variation and mutation.

Dust implies alteration and change--the way of life and art.

Examination of types of 'dust':

terrestrial	extraterrestrial
·	·
human	meteoric
volcanic	·
mineral	moon dust
metallic	
·	
explosive	
toxic	
contaminated	

Dialectic Triangulation: A Visual Philosophy, 1969



DIALECTIC TRIANGULATION : A VISUAL PHILOSOPHY

Dialectic Triangulation is a clarification of ideas, and the re-evaluation of accepted knowledge. It is an art process which exhibits the workings of hypotheses instead of hiding them behind symbols, juxtaposition of color and elimination or complication of form. It is a simplification and systematic re-building of complexes on any subject or matter by the application of various methods. One builds progressive trichotomies, failing and succeeding in a dialectic method, each time arriving at a better thesis on a higher level. By dialectic I mean a forever rising knowledge, a deepening awareness or consciousness, through which the trinities are argued and re-grouped. The triangulation is the activating force which institutes the interaction of a particular static state.

Studies for CREATIVE REASON matrix:

TYPES OF TRIANGULATIONS:

a. inanimate tri-groups representing all of a genus, class, category
b. re-grouping or classification
c. accepted facts, perceptual or ideational error re-evaluated, their importance re-established or denied -- new ones created whenever possible
d. arriving at a conclusion derived from two propositions
e. arriving at a mean between two extremes
f. the building of one proposition through dimensional tri-section into trichotomies
g. the building of one proposition through divisional tri-section into trichotomies
h. pure idea groups activated by controversy
i. interdependent or progressive ideas becoming effective through successive stages of advancement
j. threefold theories interchangeable -- not interchangeable, and those forming argumentative conclusions

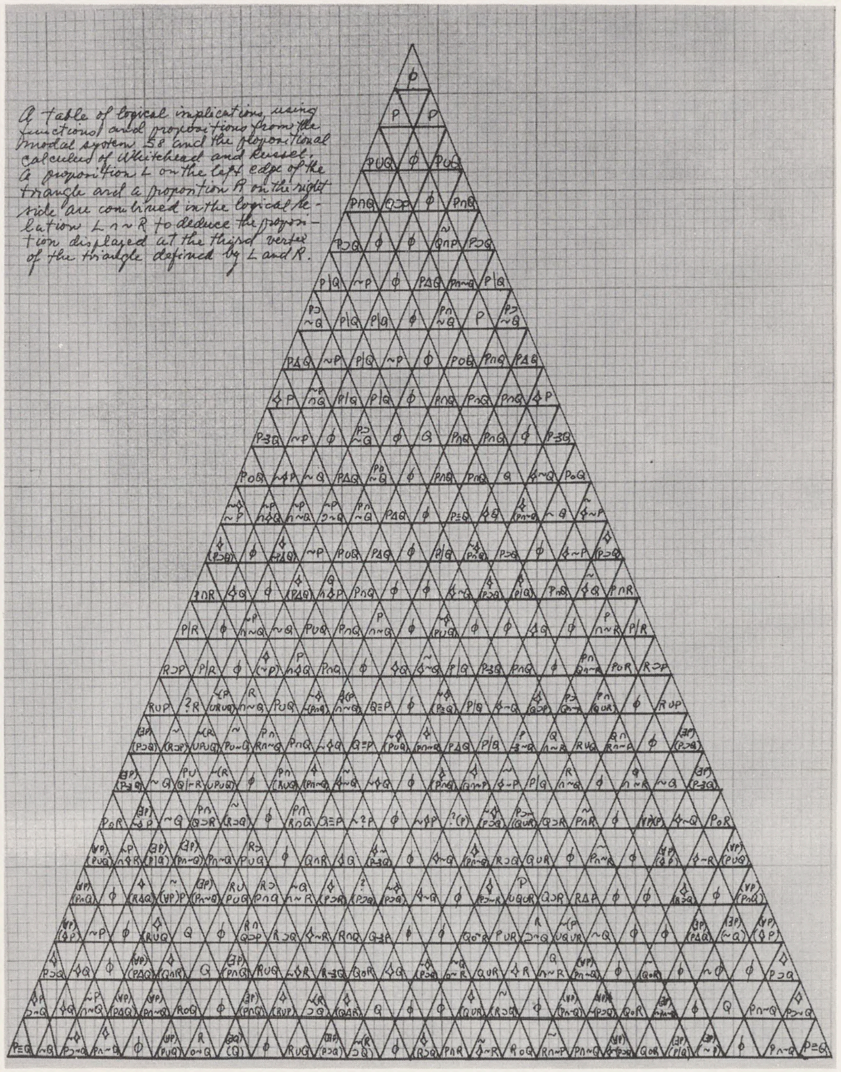
Dialectic Triangulation is an art definition. If refers to a process leading to the visualization of mechanisms and hypotheses. It is the application of inquiries to aspects of human existence and knowledge.

Functionally, Dialectic Triangulation is a simplification and systematic re-building of complexes on any subject or matter by the application of various methods (listed below). One builds progressive trichotomies failing and succeeding in a dialectic method, each time arriving at a better thesis on a higher level. Dialectic means a forever rising knowledge, a deepening awareness or consciousness through which the trinities are argued and re-grouped. Triangulation is the activating force which institutes the interaction of static states. It is also the combination of intellect, instinct and intuition.

Dia. Tri . is a clarification of ideas and the revaluation of accepted knowledge. It raises a concern by exposing the workings of hypotheses instead of hiding them behind symbols--that of art as illusion. It probes to locate and expose the center of things, the true inner core of inherent but not yet understood or disclosed meaning. This type of art is analytical; it goes beyond illusionism and deals with realities.

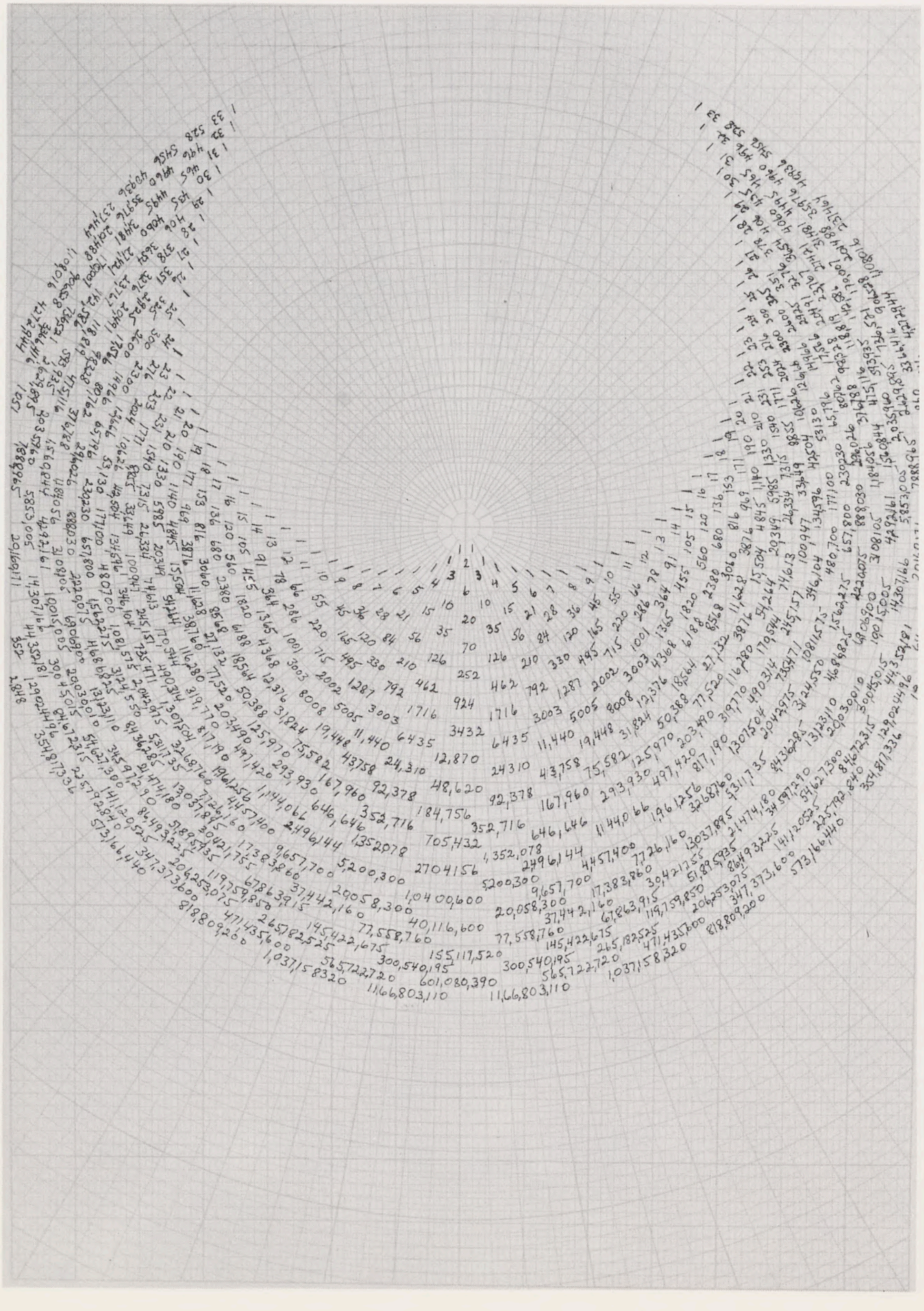
Types of Triangulations:

a. inanimate tri-groups representing all of a genus, class category
b. re-grouping or classification
c. accepted facts examined, their importance re-established or denied
d. perceptual and ideational errors, various distortions and loss in communication analyzed and diagrammed
e. arriving at a conclusion derived from two propositions
f. arriving at a mean between two extremes
g. the building of one proposition through dimensional trisection into trichotomies
h. the building of one proposition through divisional trisection into trichotomies
i. pure idea groups activated by controversy
j. interdependent or progressive ideas becoming effective through successive stages of advancement
k. threefold theories interchangeable--not interchangeable, and those forming argumentative conclusions
l. a seeking of universal validity, reality or truth



A table of logical implications using functions and propositions from the modal system S8 and the propositional calculus of Whitehead and Russel. A proposition L on the left edge of the triangle and a proposition R on the right side are combined in the logical relation $L \wedge \sim R$ to deduce the proposition displayed at the third vertex of the triangle defined by L and R.

THE HUMAN ARGUMENT.



Pascal's Triangle: Study of Unpredictability, 1973

Investigation of chance (or accident) in the creation of art.

Probability theory, or the study of chance, can be applied to any activity that is expected to be repeated, when various possible outcomes are equally likely and are sufficiently uncertain so that the result is unpredictable.

This type of probability is called empirical, (inductive) or a-posteriori probability and can be applied to art.

We may assume several members as elements of a random set of outcomes. The relative frequency of repeated occurence in an activity is its probability approximation, and can seldom be known exactly. Probability is therefore a truth approximation.

If from n outcomes whose results are chance, A are one kind, the best estimate of the probability that exactly A out of the next n outcomes will be the same is

$$\frac{A^{A}(n-A)^{n-A}\,n!}{A!\,(n-A)!\,n^{n}}$$

Exhibition List:

INTROSPECTION I. "EVOLUTION" 41¼" x 17', 1968-71 aesthetograph
EXHIBITION OF DUST, including HUMAN DUST (three perspectives) 1974 mixed media
THE HUMAN ARGUMENT, 1971 ink on graph paper, 8½ x 11"
STUDIES OF TRUTH, 1969, ink on graph paper, 8½ x 11"
STUDIES OF TIME, 1970, ink on graph paper, 8½ x 11"
STUDY OF DISTORTIONS, Global Perspective, 1969, ink on graph paper, 8½ x 11"
LOSS OF MEANING, (5) 1973, ink on graph paper, 8½ x 11"
SYZYGY (2) 1973, ink on film, 8½ x 11"
THOUGHT COMPLEX, 1970, ink on graph paper, 8½ x 11"
ARTIST'S TOOLS, 1973, ink on graph paper, 8½ x 11"
PASCAL'S TRIANGLE series: PASCAL'S TRIANGLE I. 1973, pencil drawing 8½ x 11"
    PASCAL'S TRIANGLE II. 1973, ink on graph paper 8½ x 11"
    PROBABILITY STUDIES: inherent structure, (4) ink on graph paper, each 15" x 15 ft 10", 1974
ISOMETRIC SYSTEMS IN ISOTROPIC SPACE, mixed media, 1973, 8½ x 11"
CUBING SPACE, (2) ink and pencil on film, 1973, 8½ x 11"
CUBING SPACE, photographs, 1973, 4' x 3'
PYRAMIDAL PROJECTION, ink on paper, 1973, 8½ x 11"
PYRAMIDAL PROJECTION, photographs, 1973, 4' x 4'
MAP PROJECTIONS, light drawings, ink and charcoal on film, 1974
PYRAMIDAL PROJECTION II. ink on graph paper, 1973, 23" x 18"
PSYCHOGRAPH, 42¼" x 17', 1972, aesthetograph
INTROSPECTION III. "AESTHETICS" 42" x 86½", aesthetograph, 1972
INTROSPECTION III. "AESTHETICS" Rembrandt, 30½ x 37", 1972
INTROSPECTION III. "AESTHETICS" Van Gogh, 30" x 37", 1972
THE KINGDOM SERIES, (4) 30" x 40", 1972, aesthetographs
CILIAGRAPHS, (4), 30" x 40", 1972-73, ciliagraphs
9BOOKS

One Artist Exhibitions:

1965 Columbia University, Lewisohn Hall, NYC
1966 Granite Gallery, New York
1967 New Masters Gallery, New York
1968 Ruth White Gallery, New York
1972 A.I.R. Gallery, New York
1974 Ohio State University, Columbus, Ohio
1974 Corcoran Gallery of Art, Washington, D.C.
1975 Stefanotty Gallery, New York
1975 Galleriaforma, Genoa, Italy

Selected Group Shows:

1970 Dwan Gallery, New York, "Language IV"
1970 National Academy Galleries, New York
1970 Jewish Museum, "Software Exhibition", New York
1971 Whitney Museum of American Art, "New Acquisitions"
1971 Finch College Museum, "Projected Art, Artists at Work"
1971-72 Museum of Modern Art, Buenos Aires, "Art Systems" - travel: Museum of Fine Arts, Santiage de Chile,
    Institute of Contemporary Art, Lima, Peru
1972 Allen Memorial Art Museum, Oberlin College
1972 Brooklyn Museum, New York, "18th National Print Show", travel
1972 International Artistic Encounter at Pamplona, Colombia
1972 Kent State University, "Kent Invitational"
1972 Kunsthouse, Hamburg, Germany, "American Women Artists"
1972 New York Institute of Technology
1972 Albion College, "National Invitational Print Exhibition" (purchase award)

1972 New York Cultural Center, "Making Megapolis Matter"
1972-73 New York University, "Oversize Drawings", travel
1973 Museo Emilio A. Caraffa, Spain, "Invitational"
1973 Neuen Berliner Kunstverein, Germany, "Grafische Techniken"
1973 Associated American Artists, New York
1973 Whitney Museum of American Art, "American Drawings 1963-1973"
1973 Museum of Modern Art, New York, "New Acquisitions"
1973 "Art Fair", Dusseldorf, Germany
1973-74 California Institute of the Arts, "C. 7,500", organized by L. Lippard, travel: Wadsworth Atheneum, Moore Collection of Art, Institute of Contemporary Art, Boston, Walker Art Center, Smith College Museum of Art, Mass.
1974 San Francisco Museum of Art, "CACC"
1974 Indianapolis Museum of Art, "Painting and Sculpture Today", travel
1974 Kunsthalle, Cologne, Germany, "Projekt '74"
1974 Museum of the Philadelphia Civic Center, "Woman's Work: American Art"

Permanent Collections:

Museum of Modern Art, New York
National Collection of Fine Arts, Washington, D.C.
Whitney Museum of American Art
Finch College Museum
National Air and Space Museum, Smithsonian Institution
Roy R. Neuberger Museum
Syracuse University
Israel Museum, Jerusalem
Allen Memorial Art Museum, Oberlin, Ohio
Albion College, Albion, Michigan
Chase Manhattan Art Collection
University of Massachusetts Art Collection

Awards

1972, 1974	Creative Artists Public Service Grant
1974-75	National Endowment Fellowship

Selected Bibliography

1970 "Software", catalogue, published by The Smithsonian Institution and The Jewish Museum, pp. 26-27, illus., contains statement by the artist.
1971 "Oversize Prints", catalogue, Whitney Museum of American Art, intr. by Elke Solomon, pp. 14, 30, illus.
1971 "Art Systems", catalogue, Museum of Modern Art , Buenos Aires, illus.
1973 "Women Choose Women", catalogue, New York Cultural Center in association with Fairleigh Dickinson University, Jan.-Feb. p. 36 , illus.
1973 "American Drawings 1963-73", Whitney Museum of American Art, Spring, p. 24, illus.
1973 "18th National Print Exhibition", Brooklyn Museum, catalogue, illus.
1973 "Psychographic", by Agnes Denes, in "Duration Piece #8" D. Huebler, Published by Castelli and Sperone Gallery, p. 40.
1973 Lippard, Lucy R. in "Six Years", illus. and text, Praeger Publisher
1974 "Painting and Sculpture Today", catalogue, Indianapolis Museum of Art, The Contemporary Art Center and Taft Museum, illus. pp. 68-69.
1974 "Word Works", catalogue, Mt. San Antoni College, Walnut, Calif., illus. p. 14
1974 Reise, Barbara. "Agnes Denes", in Studio International, vol. 188, #971, December 1974.
1974 "Kunst Bleibt Kunst", catalogue for the exhibition "Projekt '74", at the Kunshalle, Cologne, Germany, Summer. pp. 20-21, 178-181, 430., illus.
1974 "Psychograph" by Agnes Denes, in "Duration Piece #8" compiled by D. Huebler, Published by Castelli and Sperone Gallery
1975 Selz, Peter. "A Visual Presentation of Meaning: the Work of Agnes Denes", Art in America, March-April